



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



MORNING ROOM  
By CHILDE HASSAM

—Courtesy Art Institute, Chicago

## Exhibition of American Oil Painting and Sculpture

By EVELYN MARIE STUART

THE Twenty-seventh Annual Exhibition of American Oil Painting and Sculpture at the Art Institute might easily have stirred a vague doubt as to one's powers of discrimination with its uniform impression of beauty and charm. Could it be that so much of talent abided in living men, that so many people were able to produce good things, that the average of ability in our own day and country was so high!

Observation however, revealed that while everything offered was good some things were better and a few were of surpassing excellence. The element of personal taste, of course, might cause equally discriminating members of a jury to differ as to which these might be. Accepting the final deci-

sion of the official jury, however, as a happy finality to such confusion, we may first consider the pictures receiving their first consideration, the much discussed nude by Richard E. Miller to which was awarded the Potter Palmer Gold Medal, carrying with it a prize of \$1,000. Local prudery again exposes us to the laughter of the world by barring this picture from the mails. In deference to this unenlightened sentiment of our benighted authorities we refrain from showing it in this issue. To the enlightened observer it is only a very realistic study of a plump lady at her toilet table. The face and figure are those of a woman, rather than a girl, and of a woman who has lived a bit luxuriously. The flesh tones are wonderfully alive, a pinkish glow over

the lower limbs arresting and holding attention through its vivid suggestion of warm blood beneath the ivory toned skin. A pair of amber satin *meowles* into which the lady has slipped her pretty toes afford a contrast that increases the interest in the figure which is paramount to that of the head and face.

Philip L. Hale was this year's winner of the Norman Wait Harris silver medal with a charming portrait of a young, fresh faced brunette girl in the becoming setting of winter furs. These furs are of a gray tone with darker stripes and there is a touch of small roses on the fur trimmed hat. The indistinct gray toned Japanese screen makes a good background for the pretty face which is highly finished and rather delicately detailed.

The Norman Wait Harris bronze medal was awarded to Charles H. Davis for his "skyeey" landscape entitled "*The Northwest Wind*,"

wherein the center of interest is in the broken drifting cloud effects. The relative proportion of earth and heavens, revealed within the confines of the frame, produces that feeling of being in the sky which often comes to one on a broad prairie or a hilltop.

Alfred Juergens, winner of the Martin B. Cahn prize, gives us a glimpse of a lovely old fashioned garden with a riot of late summer flowers. This curious canvas was slightly more interesting as a study than a picture. "*Garden Flowers*" is nevertheless a very fine Juergens though hardly possessing the *thrall* of some of his other works which impress themselves insistently upon

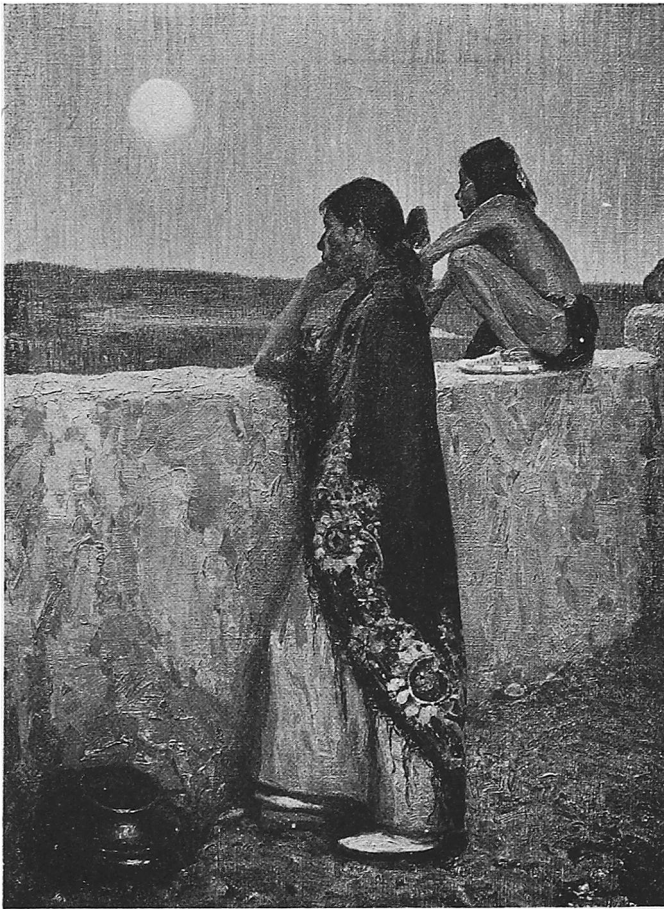


PORTRAIT  
By LAWTON PARKER

—Courtesy Art Institute, Chicago

the memory.

Those who love most the human figure in Art, and particularly delight in portraits, will remember Lawton Parker's painting of *Mrs. Ray Atherton*, an enchantingly pale brunette lady in the gown of yellow gauze richly contrasted against the superb blue and gold brocade of a deep luxurious chair. The pallor of the face makes still more vivid the red of the full lips and the brilliant black eyes with their shaded lids. The black hair arranged high and smooth accentuates the Spanish suggestion of the face, while a pair of long blue ear rings and a girdle ornament richly wrought in blue and gold beads carry out the color ar-



*TWILIGHT, TAOS, PUEBLO*  
By E. IRVING COUSE

—Courtesy Art Institute, Chicago

away from the rather usual custom which obtains in painting them, that of focusing interest on the face and hands and subordinating the costume as much as possible into the background. Mr. Bettes has put into his picture all the grace and elegance of the modern male attire at its best. Perhaps this should have not been mentioned first, since the greatest interest of the picture is in the characterful head, the alert and genial face, and the easy poise of the figure. The portrait, however, so insistently proclaims the gentleman in every detail and the quiet colors of good woolen materials against the rich background of velvet and polished woods have been wrought into such an unusually pleasing scheme that one cannot refrain from comment. Even the lining of the hat which rests beside one hand has been made to add a note of contrasting turquoise blue to the otherwise somewhat subdued arrangement.

rangement. The grayish tone of the skin is typically Parker, and most effective with the contrast of dark shadows and bright color.

It is interesting to turn one's mind from this portrait, wherein face and costume of the fair sitter afford an opportunity for a work of pure beauty, to one in which the paramount charm is that of the character or personality of the subject. The portrait of a man is naturally more interesting and less decorative than that of a beautiful woman. That of *LaVerne W. Noyes* by Louis Bettes is one of the most interesting studies of a man in modern costume which has ever been presented in recent years. Breaking

Pauline Palmer's picture, "*The Visit*," has much of the portrait quality presenting a quiet, well-bred lady and child constrained in the unwonted repose and good behavior of a somewhat formal call. The colors are quiet excepting for a touch of rich red in the costume of the child. The oriental pedestal with its bit of porcelain and the curtain and framed print in the background, give balance to the composition.

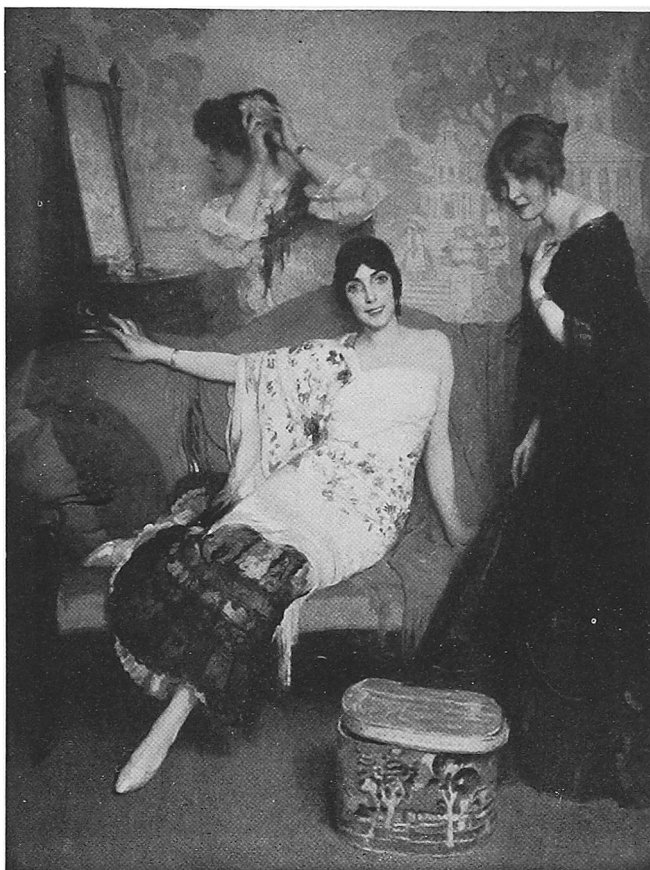
Childe Hassam sparkles and scintillates in light direct and lights reflected quite after his usual luminous manner in the "*Morning Room*." His reflections indeed attract us more than do those of his "*Lady*

*Fair*," not because she is other than charming and well presented but because they are so exceedingly well done. Clear, cheerful yellows pervade the color scheme relieved by cool greens and browns. The lady in her shimmering gold robe is as wholesome and fresh as the morning or the early Spring flowers about her.

"*In Costume*" a large canvas by F. Louis Mora contracts the charms of type and raiment of three beautiful women. The alluring Spanish gypsy on the divan finds a fitting foil in the demure blonde of curls and crinoline at her side. The picture is full of nice detail in the decorations of the wall, the curves of the divan and the oddly picturesque hat box in the foreground. The colors are cool and refined, grays, black and toned white, save for the dull blue hat box, the greenish hue of the cushions of the couch and the light pattern of red flowers and green leaves on the shawl-like drapery of the Spanish lady.

Elliott Daingerfield's version of the captivity of Andromeda, wherein she stands chained to the rocks watching the sports of the wild sea nymphs is delightfully unreal in everything save the anatomy and flesh tones of the graceful nude figure. The seas and the sky, the rocks and the foam are those of the land of Daingerfield's own peculiar fancy, a realm of enchantment, however, into which we are grateful for admission.

It is a far away cry from the maiden of Greek Mythology to the Indian squaw and yet both prove equally pleasing subjects for Art. "*Twilight, Taos, Pueblo*" by E. Irving Couse places before us a scene of seren-



IN COSTUME  
By F. LUIS MORA

—Courtesy Art Institute, Chicago

ity and solitude with a Pueblo Indian girl gazing out into the gathering night. We feel that the awe of the infinite is upon the primitive mind of this simple child of nature, while the boy squatting on the adobe wall has more of the alert and curious in face and attitude. The atmospheric effect in this picture is produced by a method difficult to describe, perpendicular lines of brushwork being noticeable upon close inspection, while the effect, at a proper distance, is precisely that of twilight in the high and dry west.

Similar in theme to this painting is that of Wm. R. Leigh entitled "*The Great Spirit*." Here, however, the devotional suggestion of solitude and mystery has been



THE VISIT  
By PAULINE PALMER

—Courtesy Art Institute, Chicago

emphasized dramatically instead of subtly insinuated as in the work just considered. Alone upon the yellow ledges of the yawning canyon, flooded in rosy sunset, sits a solitary red man in a rapt attitude of meditation. The picture impresses at first sight as amazingly complete and finished. It is one which would be seen and remembered by all visitors, an essentially popular picture.

William McGregor Paxton contributed two canvases each worthy of study and comment. The first "*The Morning Paper*," is by far the most pleasing and the most Paxton. The hall bedroom with its white iron single bed is hardly the setting in which we would expect to find one of his, critically styled, "porcelain" ladies. Yet here she sits, wholesomely pink of cheek

and golden brown of smooth neat hair, clad in a good woolly kimona, of mingled blue rose and tan in a large figured but indistinct pattern, reading the morning paper and enjoying sips of coffee or cocoa from a blue china cup, between the lines. A tray placed on a low table behind her holds the rest of the breakfast utensils, a metal pot and some china. The entire scene suggests the business woman at rest on a Sunday morning, for the kimona and big bath slippers are of an inexpensive type and the neat hair, the narrow iron bed and the morning paper complete the story of the bachelor girl. Some criticisms have been passed on the forearm and hand holding the blue cup, but one must remember that they are in the foreground where their sturdiness is particularly noticeable. They are good, independent, capable

looking members at that, which could be relied upon for strength and efficiency and the pose increases the feeling of interest in the paper. Altogether the picture is adorable, dainty and refreshing in color, accurately drawn and full of sentiment for those who can see it. Paxton's other canvas is, if anything, a too ambitious presentation of mother and child, suggesting an old master ambition.

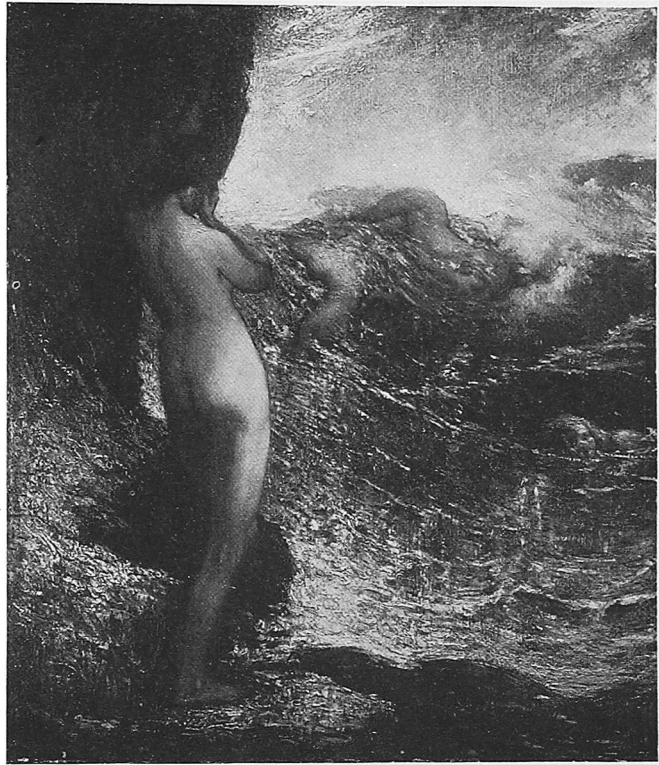
"*The Lace Fan*" by Charles Bitteringer reminds one a little of John W. Alexander's "*Sunlight*," although perhaps that is mere accident arising from the fact that in both pictures a streak of light shimmers upon the folds of a full skirted gown. Here, however, the texture of the gold and green satin is more interesting than the mere light effect.

Charles W. Hawthorne's picture "*The Widow*" is a good variation of the ever popular maternal theme. The somber plain faced woman with the bundled baby in her arms presents a countenance that proclaims the artist at a glance, against a background of mingled blue and gray that is some way like that of a very old portrait.

Robert Henri challenges admiration with "*Thomas in His Red Coat*," and a very red coat it is, against a vivid green background with purplish shadows, an arrangement of strong clear color that dazzles even in words. Thomas is the most flaxen of blondes with china blue eyes and red cheeks and his picture is one to puzzle over, a very daring feat well achieved.

Another charming presentation of childhood is Sargent Kendall's "*Crosslights*." The rounded outlines of the slender little girl prophesy a graceful womanhood. She is kneeling on top of the dressing table before a long mirror from which she turns to look at us over her shoulder. Her eyes are a gray blue and her hair is brown and straight, which we observe greatly. A blue toned bathrobe is slipping away from her shoulders revealing much of the childish charms of her body. The picture is remarkable for taste, fidelity and most careful brush work and the soft and pleasing effect of varied lights and reflections.

M. Jean McLane affords another study of childhood in the portraits of "*Virginia and Stanton*," two well fed, well dressed youngsters with all the expression of good care and self confidence so characteristic of the young American of comfortable family. This is a highly impressionistic



ANDROMEDA AND THE SEA NYMPHS

By ELLIOTT DAINGERFIELD

—Courtesy Art Institute, Chicago

painting with a strong sunlight effect as though the youngsters rested from play on a bright summer day.

William T. Smedley exhibited a meritorious portrait of "*Gypsy Spade*," an interesting young girl in dark raiment with trimmings of white fur against a dull gray background, and arrangement of grays and blacks and toned whites somewhat suggesting Whistler. Douglas Volk in his "*Pioneer Mother and Child*" approaches very closely to the old master type both in the arrangement of the figures and in the thoroughness of execution harmonious with ancient tradition.

In his fanciful bit of decoration entitled "*Under the Bough*" Arthur B. Davies recalls the murals of Puvis de Chavannes, though he is of the modern postimpressionistic school. His nude figures are flat and not well drawn, which somehow we do not





THE NORTHWEST WIND

By CHARLES H. DAVIS

resent, perhaps because the whole scene is one of symbolism and unreality. The bough is as interesting as anything under it with its strong tapestry feeling in the mottling of red and green and dark toned foliage.

Louis Kronberg's work "*The Visit*" is reminiscent of Degas, perhaps largely on account of the ballet school subject. It is a study in an arrangement of dominant horizontal and perpendicular lines with figures filled in at each lower corner. The center of interest is the standing ballerina whose upright pose gives a perpendicular line as she stretches her limb at right angle along the horizontal bar. The visitor is an old lady, mother or aunt perhaps, admiring the suppleness of youth.

Landscape art in America is surely at a very high mark to judge from the variety and beauty of the examples at the exhibi-

tion. This is perhaps due to the fact that it is most cosmopolitan since we are a most cosmopolitan people, drawing inspiration from whatever is best in all lands. Our native landscape abounds likewise in aspects of varied and picturesque beauty and it does not lack for admirers. The grand canal and French fishing villages are giving way to the Maine coast, California hills and even the sand dunes of Indiana.

Among all the charming pictures of the big outdoors to be viewed at the exhibition one easily remembered Daniel Garber's "*Summer Morning*" for its blue and misty effect of lacy willows beside a stream. So much has been said of portrait painters who present the soul of their subjects that one might be excused for saying that Garber paints the souls of his trees.

We not only see them but feel a little of what they are whispering.

"*October Twilight*" seen through the eyes of Ben Foster acquires new charms. The slope of a hill carpeted in redish leaves and fringed with a heavy growth of timber is outlined against a pale opal sky in a serene and well composed scene.

Albert L. Gioll achieved an unusual effect in his canvas entitled "*Peace, Hopi Land, Arizona*," through the arrangement of a torn white cloud trailing its ragged fringes diagonally across the sweeping sky, which vastly subordinates the lowly brown earth in its long, quiet undulations. This is another "skyey" picture with a strong desert feeling.

"*Winter Logging*," by George Elmer Brown records a sky effect that few have observed, a heavy cumulous cloud in winter



time. One should look for it long in nature before questioning the artist's observation. It produces an odd effect of portent and unrest. For contrast we may consider Maurice Braun's *"California Hills"* golden in the broken sunlight between fleeting clouds. This is one of those pictures whose breadth of treatment is indescribably effective at a proper distance and angle.

Gardner Symons contributed two characteristic examples of his genius *"Showers' Old Ives,"* and *"Through Snow Clad Hills and Valleys."* The first is a very moist English sea coast village scene just after a rain and is agreeably toned in neutral tans, browns and grays. The second, which has been purchased by the St. Louis Museum, represents a cold and quiet stream winding its way between snow clad banks. It has all of Symons' usual strong handling and refinement of color.

John F. Carlson is true in his tastes to the northern traditions which his name suggests and in his ability to reproduce the effect and sentiment of snowy scenes. His *"Gray Woods"* takes us into the majestic forests carpeted with snow and throws over the scene an enchantment of cold gray green light as of the early winter twilight. *"Frost Bound,"* his second contribution, makes us feel the crispness of winter in its broken jagged ice and soft white snow.

*"Cherry Blossoms"* by Willard L. Metcalf is a very good example of springtime effects though perhaps not his best. The blossoming tree and the tender tones of the newly springing vegetation on the distant hills, tell the story of the sun's return convincingly. A very small picture by Marion Bullard entitled the *"White Day,"* attracted



WINTER LOGGING  
By GEORGE ELMER BROWNE

—Courtesy Art Institute, Chicago

the admiration of the most critical. The tree in the foreground with its branches laden with soft patches of newly fallen snow was one of those fleeting effects of nature which we have not seen too often in art.

*"Frosted Fields"* by Bruce Crane was notable for its simplicity and charm though lacking in bold composition. The softened outlines of the rolling hill and misty trees accentuated the feeling of frostiness which might have been lost had the objects in the picture been more striking in color and arrangement or more clearly defined. Colin Campbell Cooper, noted for his pictures of buildings, especially his New York street scenes, was to be observed in another mood and a distant country through his *"Ponte Vecchio-Florence,"* which was less colorful than most Italian scenes.

In presenting the blue depths of *"Carmel-by-the-Sea,"* William Ritschel produced a marine without even a touch of sky. This very broadly painted canvas was a study in



**CHERRY BLOSSOMS**  
By WILLARD L. METCALF

—Courtesy Art Institute, Chicago

cold, crawling water and rugged rocks executed in moist and appropriate tones of blue and green with warmer tones in the yellow gray and brown of the shore. Somewhat similar in feeling was Paul Dougherty's *"Golden Rock"* with his characteristic mottled effects which persistently call to mind a leopard skin, perhaps on account of the spottings of golden line amid darker colors. Mr. Dougherty will be remembered as having held an exhibition of his work at the Institute some two months back.

One of the most beautiful landscapes in the entire exhibition was the work of Eugene Speicher entitled *"In the Catskills."* This was a large canvas presenting a noble blue hill in the background with lower undulations and a stubby growth of trees in the foreground. The witching haze that hangs over a mountainside and the blue depths of distances were reproduced

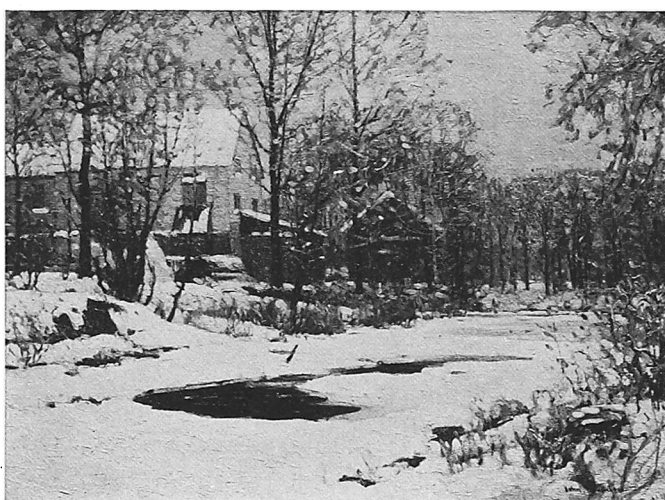
with marvelous realism. The full leaved trees in the foreground stood rich and green in the golden light of summer, presenting a picture upon which the eye would never tire to dwell.

N. H. Marks of Akron, Ohio, loaned his painting *"Spring Thaw"* by W. Elmer Schofield to the exhibition and it presented an opportunity to compare the work of this artist with that of Gardner Symons whom he has often been said to resemble. Indeed, the cold blue tones of the stream contrasted with the warmer light browns of the banks flecked with patches of snow did somewhat suggest a sim-

ilarity of thought and sentiment although Schofield possesses an individuality which easily distinguishes his work upon careful examination.

\* \* \*

One of the notable pictures of the exhibition was entitled *"The Rainbow"* by Charles H. Woodbury, a prismatic conception of iridescent spray over wildly tossed waves.



**FROST BOUND**  
By JOHN F. CARLSON

—Courtesy Art Institute, Chicago

Mr. Woodbury will have an exhibition occupying an entire room at the Institute during the month of December. One could not close a review of the exhibition without reference to the interesting still life by Edwin Booth Grossman, with its exquisitely luscious effects of green grapes and lemons against a white cloth folded back from a blue table or under cloth and balanced by the dark shadow of a round black jar.

Sculpture was somewhat eclipsed at this exhibition but the display though small was of a character to encourage one's faith in the future of the art in our country. The small figures by Paul Manship have exceptional merit, as have those of Mahorni Young, while the majolica bust by Emil R. Zettler and the large fantasy head in plaster by Stanislaus Szukalski might be mentioned as particularly noteworthy.



BLUE DEPTHS—CARMEL-BY-THE-SEA  
By WILLIAM RITSCHER



"MATERNITY"  
By GARI MELCHERS